CANADIAN MOVING PICTURE
Digest

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EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 41, No. 34 TORONTO, CANADA December 17th, 1949

CRAZY LIKE A FOX

A FEW years ago, pictures like "Home Of The Brave", "Lost Boundaries" and "Pinky" would have found exhibition difficult, because of their theme. Exhibitors would have decided in advance that their respective audiences would not like pictures of this kind. Today, audiences do not only enjoy them, but these pictures are among the top grossers for their respective companies.

These pictures should teach exhibitors to stop thinking of their regular patrons only, for big grosses are not the result of attracting the usual audiences, but pyramiding grosses by reaching out into an untapped patronage.

In respect to exhibition, as this refers to Canada, we are building too many theatres, impelled primarily to combat or forestall competition. Unfortunately for this form of thinking, the competition is neither forestalled nor do we retain our own theatre patronage, for building such theatres is like a tariff war — both countries build tariffs and tariffs until neither do business with each other; and in such theatre building both houses go "in the red", waiting for an increased population and patronage to make their respective theatre operation profitable.

Take for example the city of Toronto. In some of its theatre zones, where we formerly had five or six theatres, we now have thirteen, and several of the older theatres which formerly made money are now in the red, while the new theatres are loaded with their costs of building, and face a struggle for product with slim audiences.

In some good towns in Canada, where there were three theatres at the most, there are now six, and it is safe to say that 50% of these are in the red. What is the answer? If a competitor insists on coming into a town, and you as an exhibitor have three theatres in the town, is it not better for you to sell one of your theatres, take a profit on the sale and retain your profits on the other two remaining theatres, than to have one or two more theatres built in the town and all of the theatres go in the red?

I have so frequently heard this alibi, "You cannot stop progress". If you believe that this is true, then you must accept competition, and if such competition is going to cut into your box-office receipts, find the best solution to such an eventuality.

Waiting for your competitor to go broke is not a sound policy, because in the waiting your own position becomes weakened. Incidentally, you are the one who may go broke.

In exhibition, a theatre should not be typed, because entertainment means variety, and even too much of a good thing becomes boring, and which theatre ever has had too much of a good thing?

Take a chance occasionally on a picture which is different. The growth of the so-called Little Theatre or Art Theatre is the result of presenting "something different". The growth of the market for foreign language pictures is the result of presenting "something different", and of equal importance is the fact that since World War II, there are thousands of foreign-language speaking people who have come to America, and thousands of returned men and women from foreign-language speaking countries.

Do not content yourself with the thought that among these thousands of immigrants who have come to the American Continent, the majority of these were movie fans in their own countries, and enjoyed English-language pictures. There are thousands among these thousands who never were patrons of Motion pictures, unless such pictures were in the language of their own country, or were exceptional pictures, even as we, who live here, select exceptional pictures. Among this potential audience of thousands are people who were regular patrons of concert halls, stage shows, opera, symphonic orchestras. Why are there today, in the U.S., thirty-two major symphonic orchestras with a budget of $10,000,000, whereas a few years ago, there were according to Arthur Judson, manager of the New York Philharmonic Symphony, eight or nine such orchestras with a total budget of $1,500,000? In addition to these thirty-two majors, there are twenty-seven orchestras which spend from $40,000 to $100,000 annually; and another four hundred orchestras that play two to three concerts a year, with an expenditure of $40,000 annually.

Mr. Judson attributes this increased interest to the fact that people have more leisure for cultural relaxation. With this reason, I do not agree; and I believe that Mr. Judson is overlooking the cultural influence of an influx of people, the immigrants, and the cultural effect which is the result of their contact with our people.

We know how a mass exodus in the past has changed the culture and the industrial life of many countries; history is repeating itself today. There is, also, the Radio influence, and the good music which has been provided in the musical background of our pictures. Take as an example the zither used throughout the Selznick-Korda production of "The Third Man"; it has started a young revolution on its own, particularly since the use of a single string musical instrument has proved just as effective as a full orchestra. We may expect other producers to make use of single instruments rather than full orchestras, if such use can be made as effective as the use of the zither in "The Third Man." Think of the saving on costs, also, for musical backgrounds; and how much better such music can be controlled so that it will not compete with the dialogue.

(*Continued on Page 2*)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE · TORONTO

TRADE HEADLINES

"Fallen Idol" Sweeps Across U.S. in Successive Box-Office Highs, New York - Chicago - Philadelphia Records.

•

Looking at 20th Century-Fox Advertisements We Hail 20th Century-Fox as The Prince of Foxes.

•

10th Annual Digest Showmanship Contest Calling All Canadian Exhibitors for Picture Campaigns.

•

In Preparation Digest Big Holiday Number Review for A Merry Christmas and A Happy New Year.

•

Biggest U.S. Picture Grosser in Italy Among 473 Hollywood-Made Pictures Released Past 12 Months is David O. Selznick's "Duel In The Sun".

•

Irene Vanbrugh, World Famous Stage Star, is Dead. Her Stage Career of Importance Covered a Period of 61 Years.

•

Members of Our Film Trade Who May Feel That They Are Growing Old, Spruce Up — Mrs. Eddelstone Flew From Vancouver to Montreal to Attend Her Great Granddaughter's Wedding — The Young Old Lady is 105.

•

SRO Announces Robert M. Gillham as National Director Advertising and Publicity.

•

Toronto MP Fleming Raps Government Policy on Private TV in House of Commons.

•

Clyde Beatty Circus to be Used as Background for New Nassour-UA Release.

•

King Brothers Sign with UA for 4 Pix — Will Also Fulfill Commitment to Allied Artists for Two Pix to be Produced in England.

•

Rumor Warner Brothers Will Give Up Production on Account of Divorcement Decree and Concentrate On Exhibition.

•

GWTW to be Withdrawn from Release Dec. 31st — will be Re-issued in 1953 — Gross for Recent 4th Re-issue Close to 4 Million.

•

Eagle-Lion to Film the Life of Jackie Robinson.

•

RKO's Annual Ned Depinet Drive Set for Dec. 23 to June 22.

•

3 Majors Ask More Time for Divorcement — Deny Collusion in New York.

•

"Complete Confidence" in Rank and His Directors Expressed at 9 Stockholders Meetings of Rank Enterprises Last Week.

•

U.S. Exhibitors Launch Tax Fight on All Fronts.

•

Wilson-Johnson to Meet in January for Renewal of Remittance Agreement — Possibility American Remittances may be cut Despite U.S. Production Investment in the U.K.

CRAZY LIKE A FOX

(*Continued from Page* 1)

I have heard some wise showmen say that a picture may be good for a city, but that it will do no business in a small town. This should not be accepted as a general truth. In an era in which the world is narrowing its distances through Radio and flights by plane, cities and towns have drawn closer, also. Take the picture "Home Of The Brave", United Artists release. I have already advised you what it did in a small town, and I have some figures before me, in connection with 20th Century Fox's "Forever Amber", designated by exhibitors as a big city picture. This picture, in a small town, did record business for the theatre. If it can happen in one small town it can happen in other small towns, providing the exhibitors do not make up their mind in advance that such pictures are no good for their towns.

A few years ago, stories like "Pinky", "Lost Boundaries", "Home of The Brave", would have been shrugged off. Today, according to a report in Variety, the pictures which will lead at the box-office for 1949, will be the three pictures dealing with the subject of racial prejudice. These pictures which have had appreciable play-offs in the United States to date, will reach close to $8,500,000 in the domestic market in rentals for their respective distributors, which means close to $20,000,000 at the box-office.

"Pinky" leads with $4,500,000 having behind its sales, the highly-geared Fox sales force, plus 650 of its own theatres. Stanley Kramer's picture runs second. It has already collected $1,500,000 and should do $2,500,000 in the U.S. market.

"Lost Boundaries", the Louis de Rochemont picture, released through Film Classics, is third. It is expected that this picture will do $1,800,000 in the domestic market, conceded to be a phenomenal achievement for a comparatively new Independent releasing company.

There is still another picture in this cycle of race prejudice films, MGM's "Intruder In The Dust" recently released, and still too early for returns to be quoted, but it has received "rave reviews".

Still another in the same cycle will be 20th Century Fox's "No Way Out" with Linda Darnell and Richard Widmark. Ask yourselves, distributors and exhibitors, would you have believed that pictures with race prejudice themes would be such top-grossers? — and consider the good which these pictures are doing in addition to their box-office good.

The spread and growth of racial prejudices reached a destructive level, exterminating millions of people, subjected millions of people to a state of slavery and fostered a tyrannous rule

(*Continued on Page* 5)

RAY PRESENTS

THE Canadian Moving Picture Digest, with the New Year, will be in its 35th year of publication. It has grown up with the Canadian Film Industry, as a matter of fact, it was in publication before Canada could boast of a Canadian Film Industry; it was in Canada prior to the birth of a British Film Industry and it helped to pioneer a market for British Films in Canada.

It has always appreciated the fact that American finance and enterprise, that Hollywood pictures, made it possible for Canada to develop a Canadian Film Industry.

It was in Canada before there were any Film Laboratories or producing facilities for short subjects, newsreels or features in Canada. It was in Canada before French language pictures had established a market here and before the first exhibitors' association was formed. As a matter of fact, it helped to pioneer such an organization. It was in Canada before producer-distributors formed an association and prior to the formation of any projectionist union.

BUT since this is not a sentimental industry, since this industry is geared to a power which is motivated by "produce or we have no use for your service", let you and I not become sentimental, nor reminiscent; let us not present the back-log of our sailing like ancient mariners, but rather deal in cold, realistic facts, obnoxious as these sometimes are.

Before the U.S. film trade press became audible in its protests against starvation, The Digest had always stressed the importance of the Industry's Trade press. Publishers are in Parliament, they have been elected to such distinction because the power of the pen will always be a power where a free press exists. Publishers, through their editorial subject matter, have made War and helped to keep the Peace. Publications have stimulated Reformation and have ignited the flames of revolution.

Industries and political parties have long recognized the power of the press for the continuance of their power and their prosperity. Our Industry which has been tardy in recognizing the power of Public Relations and the value of a friendly business relation between producer-distributor and exhibitor, is equally tardy in recognizing the value of its Trade press.

I HAVE often wondered what would happen if every trade paper, the dailies and the weeklies, decided not to go to press. Each distributor would then be forced to publish his own weekly or daily bulletin, and since such publications would be restricted to their own company's activities, exhibitors would rightly consider that such bulletins were prejudiced and noticeably exclusive in the subject matter which they published, directed solely to sales promotion of their own respective pictures.

It is important to be aware that the publication of such bulletins would be much more costly to each company than paying for a page or two of display advertising, and of having all of its news' stories published in a Trade paper free.

Producers and distributors would not be aware of what exhibitors were doing, nor would they be aware of what their competitors were doing, unless each of their competitors sent to each other a copy of their bulletins.

If no bulletins, or Trade papers were published, what would the executives and others in our Industry do to find out what was doing in our Industry at home and abroad?

Imagine going to your office or your theatre and not finding a film trade paper to read. As a publisher of a Trade paper, I look forward to reading the Trade news, and I do not find such Trade news anywhere but in our Trade papers.

REFERRING again to the various comments in our Trade press on declining advertising, we know what always happens in our Industry when it wishes to show its financiers and bankers that an economy wave is on. It generally starts from the bottom up; and whether the Trade press likes its designation or not, I am forced to say, "Gentlemen Of The Press, we are at the bottom".

However, there is a silver lining behind our cloud for, if you have been reading Trade publications, you will have observed that several of our leading executives who have been interested in promotional sales, have paid tribute to the Trade press; and I have observed that some of our companies have had most attractive and marketable advertising displays in our U.S. Trade press, a trickle of which has flown into the Canadian Trade press.

The advertising pages show a decided improvement in style, in workmanship, in draughtsmanship, in the use of saleable material, in the use of colour; and these should furnish valuable ideas and information to exhibitors for their use in selling the public.

IT is fortunate for the Independent producers that the Trade press has recognized the entertainment value of their pictures and has, without or with very little paid advertising, helped to sell such product.

The Trade press has recognized the limited finances of some of the Independents, who are in business on borrowed money and short-term repayments.

Certainly, in this Industry of ours, no company or producer starts out with the idea of making a box-office flop; and every distributor knows that once he is given a is landed with its sale, and sell it he must.

No distributor should sell himself an idea that any picture he has cannot be sold. Such an idea is fatal to the sales force of his organization; and who among us is so wise that he can judge audience reaction with infallability? This applies to exhibitors, also. If the men who produce, the men who publicize, the men who have charge of sales, knew the marketable value of all the pictures which they have to sell, there would never be the changes made in categories, from A to B, or from B to A.

Let us look at the picture, "Red Shoes", which features its ballet sequences. Did either distributors or exhibitors believe that ballet in Canada had such an appeal, until they learned about the Sadler's Wells ballet; and what impressed them mostly was the $75,000 returned for paid admissions.

Toronto is not the exception. Ballet history is repeating itself in Ottawa, in Montreal, and will repeat itself wherever the Ballet is shown. Now we shall have a renewed interest in the motion picture "Red Shoes", which some bookers and some exhibitors were convinced was entirely too highbrow for motion picture audiences. I noticed that the display advertisements for the Hyland Theatre, where "Red Shoes" is now playing, display plenty of Ballet-legs and shoes. When "Red Shoes" played Odeon Carlton, nary a bit of leg nor shoe was shown; the advertising was quite different.

J. ARTHUR RANK has another big picture, Bernard Shaw's "Caesar and Cleopatra" with Vivien Leigh, Claude Rains etc., which could be revived. This picture did not get the box-office which it deserved when it was first released. There is the beginning of a cycle of spectacular pictures and this picture is big enough to fit into such a cycle.

(*Continued on Page 7*)

Toronto and District

By BILL PRESS

WILLIAM P. COVERT has lined up with the Toronto Citizen's Committee which is opposing the local repeal of the Sunday blue law, thus giving the first expression from the theatre business on the question which goes before the people in the form of a referendum on Jan. 2.

Covert lent his name to the organization which is objecting to the introduction in Toronto of commercialized recreation on Sundays, which could lead to the eventual opening of Sunday shows. He is the International vice-president of the International Alliance of Theatrical Stage Employees and long-time business agent of Toronto Local 173 of the Moving Picture Operators Union.

Apparently the projectionists and stage hands, under the leadership of Covert, are not anxious to see a wide-open Sunday in Toronto and possibly other cities in Ontario.

* * *

The Famous Players Capitol at Peterboro has introduced the weekly Foto-Nite stunt which is presented in a stage show along with the award of a Bluebird diamond ring from Ostrander's.

Following seven weeks of "Lost Boundaries" at the Community Theatre, Hamilton, a film festival got under way at the class-film centre with changes of program twice weekly. A typical bill consisted of "Treasure of Sierra Madre" and "Stone Flower", the latter from Russia.

* * *

The Centre Theatre at Peterboro gave road-show atmosphere to the engagement of "Before Him All Rome Trembled" which played matinee and night on the one day only. All seats were reserved and an advance sale was conducted at the local ticket agency.

* * *

Over the Radio, Chairman R. H. Saunders of the Ontario Hydro-Electric Commission issued a warning that compulsory cutoffs may come in the Toronto area to affect increased conservation in power. He complained that sufficient economy had not been provided voluntarily by the people.

In the newspapers the Ontario Commission expressed appreciation for the manner in which the general public had co-operated in the conservation of power.

The visit of Bill Pine and Bill Thomas to Toronto last week was the occasion of Paramount's special luncheon at Variety Club attended by top Famous Players and Twinex men. Pine and Thomas, better known throughout the movie industry as the Two Dollar Bills, are making a series of personal appearances heralding the release of their newest picture, "CAPTAIN CHINA". At the head table from left to right: Bill Pine, J. J. Fitzgibbons, President of Famous Players; Bill Thomas; Gordon Lightstone, Paramount's Canadian General Manager; R. Bolstad, Vice-president of Famous Players; and Russ Simpson, Paramount's Toronto Branch Manager. Side tables, front left: Jules Wolfe, Famous; Raoul Auerbach, Vice-President of Twinex; Jack Fine, B. & F., Dan Krendal, Famous; Ray Tubman, Ottawa, Capitol Theatre Manager; Jim Cameron, Famous; R. K. Anderson of the C.B.C.; right front: J. J. Fitzgibbons, Jr., Theatre Confections; Morris Stein, Jimmie Nairn, both of Famous; Bill Summerville, B. & F.; Jack Arthur and Ben Geldsaler of Famous Players.

The Canadian Moving Picture Digest

Entered as Second Class Matter

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Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
21 Dundas Square - Toronto
Telephone: WAverley 8696
Cable: Raydigest
Established 1915. Publication weekly.

Subscription: $5.00 yearly

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BILL PRESS.....Toronto, Ont.

The annual meeting of Toronto Variety Tent. No. 28 is scheduled for Tuesday, Dec. 27, when the members will work on a slate of some 18 nominations. Having completed two terms as Chief Barker when he gave marked leadership to the club, J. J. Fitzgibbons is slated to retire.

Among those who are stepping out as directors are Herb Allen, Hye Bossin and Conn Smythe, the last-named being the impressario at Maple Leaf Gardens.

Herb Allen has just completed a magnificent job as chairman of the special fund-raising committee which made a great success of the recent benefit show at the Imperial Theatre.

Peter White, KC, the lawyer who gained wide fame in a series of outstanding court actions, died the other day in Toronto. He conducted the prosecution of the film industry as an alleged combine back in the early '30's which resulted in an almost complete whitewash for the leading figures in film distribution and theatres at that time.

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Pine, Thomas Visit The Grass-Roots—Get Ideas

In the midst of a whirlwind one-day trip to Toronto last Friday, Bill Pine and Bill Thomas, Paramount producers of the forthcoming "Captain China", found time to give the Digest a more or less categorical statement of their ideas on production which should be of some interest to Canadian exhibitors who have not had a chance to meet them.

Each year, the travelling twosome makes a country-wide tour to talk to exhibitors and Paramounteers in an effort to keep their fingers on the public pulse. In most cases, they try not to visit the same centres each year, although they were in Toronto last year. When asked the reason for this departure, Pine replied, *"We had to come come here — Lightstone loves us."* It seems the combination spent some time with the Canadian General Sales manager on his recent trip to Hollywood. But, kidding aside, the boys say that, in Canada, Toronto is the centre, just as New York is in the U.S. so that it is likely we will be seeing Pine and Thomas for many years to come no matter what other Canadian cities they choose to visit as well.

In discussing the purpose of these junkets, Bill Thomas said it was twofold. First of all, to talk up their current release (which, in this case, is "Captain China", to be released in February) and, secondly, to find out from exhibitors what they want in the way of pictures. They have been following this policy for three years.

Naturally, the Digest reporter was interested in discovering what exhibitors in various parts of the country are crying for these days. According to Pine and Thomas, it's romantic-adventure-action pictures; not necessarily westerns, but pictures with lots happening — like "Captain China". The other most frequent request is for comedies, not situation comedies, but "comedies with comics in them." *"Not happening to have any such actor under contract or available,"* said Bill Pine, *"we're sticking to the action-type for our next one."* That will be "The Eagle and The Hawk", a story of the French occupation of Mexico with, *naturally,* "action, romance and adventure" aplenty.

On the negative side of the ledger, the boys say that, from all the reports they've collected, one of the things people don't seem too enthusiastic about are psychological mysteries.

On the other hand, a very positive asset is Technicolor. *"Technicolor is a star,"* said Pine, *"and a star that's available to us. Whoever you ask, they all want it . . . so that's what we're planning to give them."*

"Of course, we can't just go around the country taking orders, like butter and egg men," he went on. *"People's tastes are much too diverse for that. But we can get an idea of the trend of things — what our boys are finding it easy to sell and what the exhibitor, in turn, is finding it easy to sell to the public."*

Pine and Thomas feel, with no names mentioned, that too many Hollywoodites simply sit back in a vacuum. *"You can't find out about how people feel about stories and stars by sitting in the Brown Derby."* They also think that polling and research of that type is too formalized and stiff for getting the kind of information they want.

Right at the outset, Pine and Thomas will tell you that they have no ambition to make artistic masterpieces that are financial flops. They are, frankly, making their pictures for mass consumption on the premise that the utility value of a picture is to entertain people, so that if a picture isn't entertaining or doesn't attract people, it isn't fulfilling its function. That's plain talk and there are undoubtedly producers and certainly critics who wouldn't agree with it but, as Bill Thomas pointed out, he and Pine have a great incentive for thinking the way they do. Having a sharing arrangement with Paramount on profits, Pine and Thomas can only be successful if their pictures are successful. And so they are trying to supply exhibitors with saleable product in return for which they are asking the exhibitors for advice . . . which seems a fair enough deal.

It is not often that the exhibitor who, after all, has to show the picture, gets to be heard in Hollywood. And it is to the credit of Pine and Thomas that they have taken the time and trouble to go out to the showmen of this country in an effort to be of help to them. If the Toronto visit is any indication, this policy should pay big dividends, not only in good box-office pictures, but in good will toward these two innovators.

REGINA D-I CLOSED

Operations of the Skylark Drive-in, Regina's first outdoor theatre, ended in mid-November after a successful season which started Aug. 6. Estimated attendance was 50,000.

Plans are to reopen in the spring with in-car speakers, larger screens and a new concession-projection building.

Drive-in accommodated roughly 450 cars and changed its billing twice a week. Average attendance was about 600 persons nightly. Sunday midnight shows attracted 400 to 500 people. Admission was 50 cents.

CRAZY LIKE A FOX

(*Continued from Page 2*)

and ideology which deprived human beings of the enjoyment of human rights. Pictures which can change savage thinking into right and human thinking are even more powerful than the most powerful of sermons, for they catch people off their guard and they reach millions of people.

Ask yourselves, exhibitors, how many of you would have played such pictures if the producers had not backed up these pictures with tremendous campaigns and some exhibitors among you had not had the vision to take a chance?

Ask yourselves, exhibitors, whether you are still not sold on these pictures and if you are not using the age-worn alibis; and are still operating in the rut of never taking a chance. Ask yourselves if you are not among the exhibitors who say, "My attendance is off because all Hollywood Pictures are alike — there is no surprise, no novelty".

If we go back to 1948, we will find that another race-prejudice picture, dealing with Anti-Semitism, "Gentlemen's Agreement", grossed $3,900,000 for 20th Century-Fox, and was among the eight top grossers from all companies for that year in the U.S.

In 1947, RKO's first of the Anti-Semitism cycle of pictures, "Crossfire", was among the top grossers and earned $2,500,000 for its company, with a production budget as quoted of $55,000.

20th Century-Fox again stepped off the "beaten path" with "The Snake Pit", at which other majors shook their heads and exhibitors chorused, when it was first screened, *"a good picture but I would be crazy to play it"*. It grossed $4,100,000 in the U.S. market in rentals, which all goes to prove that it pays to do the unusual thing, to change hard and fast rules, to take a chance, to get out of a rut. It is profitable for distributors to let exhibitors think for themselves and for exhibitors to stop thinking for the public. In other words, looking at the grosses achieved with pictures which the average exhibitor would consider as tabu for his theatre, it pays to be Crazy Like A Fox.

—THE EDITOR

"IVANHOE" SLATED BY MGM

"Ivanhoe", Sir Walter Scott's immortal classic of romance, adventure and pageantry during the conflict between the Norman invaders and Britons in the twelfth century, will be brought to the screen in England by Metro-Goldwyn-Mayer next year with an all star cast.

Pandro S. Berman, who will produce the picture, leaves next week for London to make a preliminary survey of the locales as described in Scott's novel.

TRIGGER
SMARTEST HORSE IN THE MOVIES

ROY ROGERS
KING OF THE COWBOYS

STARRING IN

REPUBLIC PICTURES

Empire-Universal Films Ltd.

Maritime News

By A. L. FAIRWEATHER

JAY L. SMITH, President and Manag'ng Director of Selznick-Alliance Releasing Organization, spent a few days in Saint John recently and saw the heads of Circuits and managers of theatres there. He was in conference with Maurice Elman, manager of the local office, in connection with the Company's policy and future plans. It was a pleasure for the Digest correspondent to meet with Mr. Smith and to have news of Ray Lewis, the clever and versatile editor and owner of the Digest. "Jay" was most ready to talk of the record breaking runs of "The Fallen Idol" which has smashed all previous box office figures at the New York, Chicago and Philadelphia theatres.

* * *

The Garrick Theatre, Halifax, N.S. (Odeon) has a new manager, Douglas Smith, formerly with the Odeon Theatre at Toronto. Mr. Smith was formerly assistant manager to Hayard Binns who has returned to his home at Oakville, Ont.

* * *

Ivan Haley of the Mayfair Theatre, Dartmouth, who is also Deputy Mayor of Dartmouth, is a very active member of the Kiwanis Club there and at the theatre (one of the Franklin-Herschorn Chain) assisted the Club in its drive to give support to the Nova Scotia Fruit Growers Association in their effort to sell more Nova Scotia Apples. Large boxes of the beautiful fruit were displayed in the Mayfair lobby and in other ways the theatre manager and staff helped this activity.

Mr. and Mrs. J. M. Franklkin have done their usual "flit" to Florida, leaving Saint John by train and taking a plane at New York. They expect to remain in the South until May.

* * *

Jim Mitchael, manager of the Capitol Theatre, Saint John has been elected a director of the City's Kiwanis Club which "Jim" regards as a special honor as he has not been so long in the City as many other members. His fine handling of the Kiwanis Radio Auction brought the reward of being asked to take on furthes duties, which is the way of Service Clubs.

* * *

Charles Staples of the Queen Theatre, St. Stephen, was a visitor in Saint John recently.

* * *

Harry Cohen, manager for RKO at Saint John, and Arnold Watson, salesman, will leave shortly for Montreal to attend a meeting to start the annual Ned Depinet Drive slated for December 23rd. Leo Devaney of Toronto, general manager for RKO, will be in attendance as well as other officials of the Company. The local office at Saint John did remarkably well on the last Drive and are getting on their toes to surpass their former record.

* * *

Mitchael Franklin has returned from Halifax where he was very busy with the new company's fountains and candy bars as well as matters in connection with the shop which the Halifax branch of the Company will open.

Along Film Row have been recently in Saint John Ted Duffy of the Opera House, Grand Falls, N.B.; Winfield Newman of the Maple Leaf, Wilson's Beach, Campbello, N.B.; Gordon White of the Princess Pat Alberton, P.E.I.; and Mrs. A. Mitchell of the Mayfair, Port Elgin, N.B.

* * *

At a meeting of the Municipal Chapter, I.O.D.E. of Moncton which represents some four hundred members, at the invitation of the President, Mrs. Maddison, Miss Alice L. Fairweather was asked to speak and gave those present the idea that in attending English films members are not only supporting them but assisting in sending dollars to the Old Country where they are so sadly needed at the present time. The names of two films shortly to be seen in Moncton, one at the Capitol and one at the Imperial Theatre, were given a plug at this time.

* * *

Paul Nathanson of Toronto accompanied by his representative George Beeston visited St. John where he has several business interests. Mr. Nathanson was making a tour of the Maritimes and was in Sydney, N.B. and Halifax.

LOEW'S DECLARE DIVIDEND

Directors of Loew's Incorporated declared a regular quarterly dividend of 37½ cents per share on the company's common stock payable December 31, 1949, to stockholders of record December 13, 1949.

RAY PRESENTS

(*Continued from Page* 3)

The New York Times had a wonderful display announcement on the Paramount-Cecil B. De Mille "Samson and Delilah." It told its story directly and forcibly and I believe that every word in that advertisement was worth its weight in box-office gold.

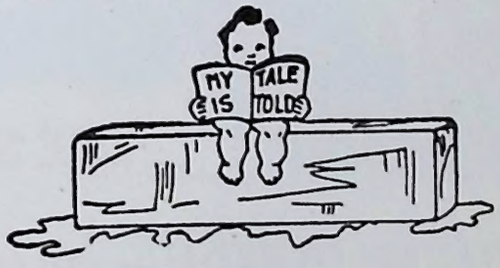
While I am on the subject of big pictures, look for the coming of "The Iron Crown," Italian with English titles, and for the complete opera of Rigoletto with English titles. Rigoletto is breaking theatre records in Chicago where it is now being shown; Tito Gobbi is the star and U.S. critics, including our Trade press, herald Rigoletto as one of the big pictures from Italy. "The Iron Crown" was directed by Blasetti who directed the much-talked about picture, "Fabiola."

MARY PICKFORD and Samuel Goldwyn are busy with lawyers. Mary is demanding a $66,000 a year rental for the studio at the corner of Santa Monica and Formosa Boulevards, Los Angeles. Goldwyn has offered a yearly rental of $40,000.

Samuel Goldwyn has been a tenant of the studio for twenty-three years, and for the past decade, occupied this studio exclusively. He owns 39 eightieths of the property which is valued at $2,500,000. Mary Pickford owns 41 eightieths. Goldwyn leased Mary's share, but his lease expired Nov. 21st and he has been given a mandatory notice to vacate by Dec. 21st.

39 eightieths and 41 eightieths add up to 80 eightieths. Where is the 20 eightieths in this situation? No doubt sitting pretty, until Goldwyn and Mary come to a final decision.

Samuel Goldwyn is a big man and Mary Pickford is a wee bit of a woman, but I'll lay odds on Mary. Her head is the largest part of her body, even shorne of its golden locks; and what is in that head, "Ain't hay".



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